

THE QUAVÉR,

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A monthly Advocate of Popular Musical Education,
And Exponent of the Letter-note Method.

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[One Penny.]

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The charge for Advertisements is 1s. 6d. for the first twenty words, and 6d. for each succeeding ten.

To Correspondents.

Write legibly—Write concisely—Write impartially. Reports of Concerts, Notices of Classes, etc., should reach us by the 20th of each month.

The name and address of the Sender must accompany all Correspondence.

The Quaver,

February 1st, 1882.

Teachers of the Letter-note Method are respectfully urged to send us from time to time full information respecting their work.

The Royal College of Music.



ROYAL South Kensington seems determined to take the lead in the matter of National Musical Education. The National Training School for Music having (according to its enemies) failed to realize expectations, or (according to its friends) being a tentative project only, a new "Royal College of Music," is now proposed. To which end, preliminary meetings have been and are being held, the first having taken place at Manchester in December last, under the auspices of the three royal princes, assisted by the Archbishop of York, Lord Houghton, and Dr. Stainer. Another meeting is announced for Feb. 28th, before which date this sheet will have gone to press, relative to which meeting *The Times* has the following:—

The Prince of Wales, desirous to ascertain whether the nation is prepared to give active support to such a National College, proposes to summon, at St. James's Palace, on the 28th of

Feb., a meeting consisting of the Lords Lieutenant, as the representatives of the counties, the Mayors as representatives of the towns of the United Kingdom, and the Archbishops and Bishops and the clergy of various denominations as the representatives of that sacred institution which by means of its choral service disseminates throughout the country a love of music. To meet these gentlemen, the persons best qualified to advise the Prince in relation to music will be invited—that is to say, the most eminent musicians, the most eminent music publishers, the most eminent musical instrument makers, and, lastly, distinguished amateurs, and the most influential patrons of music: such a body, it is considered, will carry weight with the country. The committee have determined to make a free education in music, obtainable by open competition, the principal feature in the College, and they will ask the public for endowments to be wholly applied for that purpose. On the other hand, they have arrived at the conclusion that pupils who may be willing to pay for their education shall not be excluded, if they undertake to undergo the test examinations and a prescribed course of study.

In the North there is a proverb that "we must not look at half-done work," and as yet the scheme is too unripe for intelligent criticism. But connected with a system of free education, there arises the momentous question, where is the money to come from? Regarding which, there doubtless will be much debate. Among others, the following practical suggestion by *The Musical Standard* is noteworthy:—

It has been already pointed out that art is a plant of slow growth, and the State subsidies are not in accordance with the independence and genius of our people. It may also be remembered that, though the Opera is largely subsidised abroad, here we not only have finer performances, but are able without State aid to support even two establishments. The question will inevitably be asked, why the people at large are to be taxed to supply a fund from which a few persons are to receive a gratuitous musical education. There is apparently but one likely way to obtain an adequate sum from Parliament; that is, boldly to transfer some from the grant of the £150,000, now almost wasted in paying one shilling per head for the mere ear-singing of about three millions of children in the public schools. Let the money be given for sight-singing, and if the amount for ear-singing be reduced to sixpence only, some good will be effected, and a handsome amount remain which might be fairly allotted to the new scheme.

A New Version of Traviata.

AS certain opera singers have, recognising the wickedness of "La Traviata," declined to sing in that opera, the difficulty will, it is believed, at last be overcome by writing a new libretto for them. The scene of the first act will, I presume, be laid at a Dorcas meeting, whence *Alfredo* comes to help the heroine mix the tea. The two become enamoured of each other, but *Violetta* having been informed by the hero's father that *Alfredo* is a gay young spark, and that he was once distinctly seen to wink at a bar-maid, the heroine resolves in the second act to tear herself from him. This scene is as heart-rending as it is in Signor Verdi's opera when the music is tolerably well sung. In the third act, after some weeks of parting, the two meet at a Sunday-school treat, *Violetta* hanging on the arm of the handsome young curate. In vain does the hero storm and rage; in vain does he take her behind the trees at Hampton Court and throw a packet of buns at her feet. The young damsel, sheathed in the armour of her sex, promptly shrieks and faints, while the clergy and all the Sabbath-school scholars declare *Alfredo* to be a most abandoned young man. In the final act the last scene of the tragedy is consummated. *Violetta* has caught a violent cold from fainting on the dew-damped grass at Hampton Court, and the doctor says she has acquired the seeds of rapid consumption. She has powdered her face and donned a dainty dressing-gown with scarlet ribbons, and as she reclines on her two lace-edged pillows she looks decidedly interesting. The voices of revellers are heard in the street singing that profane ballad, "Got 'em on," but the sick and penitent damsel turns for comfort to the newest monthly issue of a book of fashion-plates. A footstep! a cry! a sob! and *Alfredo* is in her arms! He protests he never winked at a bar-maid in his life, and attributes the error to the occasional weakness of the dexter eyelid. She believes him, Ah! now she will die happy. In vain does *Alfredo* entreat her to fly with him to the ambrosial groves of the Alexandra Palace, where, in connection with the annual outing

of the pew-openers and sexton of St. Startem-in-the-Valley, there are tea gratis and unlimited. She refuses. She cannot. Altogether apart from the difficulty experienced by *Rasselas*, how can she go to the Alexandra Palace in her dressing-gown? So, instead, she lies gently down on her couch, covers her toes decently with her pretty robe, and gracefully expires, while charity boys sing mournfully, "Down among the dead men." The libretto of "La Traviata" re-written somehow in accordance with the foregoing plan would not only be acceptable to modest opera-singers, but also for use at the Royal Academy of Music and kindred places where the parents of the pupils do not mind the music, but seriously object to Italian operatic plots.—*Figaro*.

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- | | | |
|-----|---|----------------|
| 14 | Make a joyful noise | } R. A. Smith. |
| 15 | Sing unto God | |
| 20 | Blessed is he that considereth the poor | |
| 24 | Now to him who can uphold us | |
| 31 | The earth is the Lord's | |
| 71 | Hallelujah! the Lord reigneth | |
| 75 | Blessed be the Lord | |
| 75 | Great and marvellous | |
| 130 | God be merciful unto us and bless us | |
| 131 | Deus Misericors | |
| 138 | Give ear to my words | |
| 24 | Come unto me all ye that labour | American. |
| | Walk about Zion | Braintree. |
| 39 | He shall come down like rain | Portsmouth. |
| | Blessed are those servants | J. J. S. Bird. |
| 43 | Enter not into judgment | Do. |
| 60 | But in the last days | Mason. |
| | Great is the Lord | American. |
| 64 | Arise, O Lord, into thy rest | Do. |
| 69 | Awake, awake, put on thy strength | Burgin. |
| 77 | Grant, we beseech thee, merciful Lord | Calcott. |
| 84 | I will arise and go to my father | Cecil. |
| | Blessed are the people | American. |
| 84 | I was glad when they said unto me | Calcott. |
| 129 | Blessed are the poor in spirit | Nasmyth. |
| | O Lord, we praise thee | Mosart. |
| 136 | The Lord's prayer | Denman. |
| | O praise the Lord | Weldon. |
| 140 | I will love thee, O Lord | Hummel. |

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By what Means can National Education in Music best be promoted?

By SIR ROBERT STEWART.

(Continued from page 13).

UNDER our third subdivision, I find Music in the Theatre, with respect to which I need only remark, that by the establishment of a resident orchestra, none would be more benefited than our theatres, whose orchestras have been for many years dependent upon boys and other tyros in the string department, and upon individual players from various military bands for their wind instruments—the only approach to a really perfect rendering of opera music having been when a few solo players upon special instruments have accompanied the touring parties of some enterprising *impresario*, and even this—an always rare event—has of late years ceased altogether to exist.

Music in the Camp, being the fourth subdivision under the head Social Music, calls for but few remarks, being executed by a travelling and, to some extent, an endowed orchestra, which is not recruited to any great extent from Irish sources; and here, although we may not attain to the splendour of Baden Baden in the palmy days of that fascinating watering place, or of Frankfort, recruited as those bands were from some of the most musically gifted races in the world, the natives of Hungary and Bohemia, yet the *ensemble* of our military bands is frequently admirable.

In our fifth subdivision, Church Music, I am glad to say that a very marked improvement has taken place, within the comparatively short period of twenty years. There are in use among the Protestant Episcopalian bodies of these islands more than half a dozen hymn collections of decided merit, which I only wish that it were possible to reduce to one. Nearly all the faults that disfigured the psalmody of the last century have ceased to exist. Hymns are now melodious without being vulgar; their vocal compass is moderate; there are neither solos, nor embellishments, nor vain repetitions of the lines to involve absurdities, to make the judicious grieve, or excite the laughter of the profane. Nor are these improvements peculiar to the Episcopals; the Presbyterian body in Ireland have a hymn-book in the press which marks an epoch of improvement, and the friends of instrumental music in the praises of God must not lose heart on account of recent

adverse decisions among that body, for it is the belief of very many of the best and wisest among that communion, that the exclusion of the "sacred organ's praise" from the Presbyterian churches cannot much longer be maintained.

Among the Catholics, the effort to purify and improve the music of the sanctuary, made within the short space of fifteen years, is more remarkable than among any of those whom we have been considering. By one bold move of a musical priest, Rev. Franz Witt, of Lower Bavaria, a move fortified by the sanction of their highest ecclesiastical authorities, they have established "Cecilian Societies," similar to those founded in the year 1806 on the Continent and in the United States of America, whose object is to remove from their services the florid church music known and practised from the eighteenth century down to quite a recent period, and to re-place those scarcely-veiled opera strains, which once deformed their worship, by the purest forms of Gregorian, or music of a similar type, which, even if polyphonic, shall be of the highest class of its school, and must be marked by sobriety as well as by grandeur.

We next approach one of the most interesting and important parts of our subject; Letter G, a subdivision of our third principal head, Social Music. I mean, How are we best to acquire the power of sight-reading? for I think it is in this direction that our national want of progress is most apparent; which would be at once evident could we imagine the existence of a state of things rendering it necessary to send for an English master to teach us to read each new book, and even our daily newspaper; a language teacher to accentuate for us, to mark off the places for taking breath, and to explain the meaning of the whole.

Now, an expert musician casting his eye over a score, is as cognisant of its effect as if he heard it executed by a thousand performers; and this enviable style of reading, and in fancy realising the effect, is so far from being confined to your Mozarts and Handels, that I am disposed to think it lies within the reach of most people gifted with a good ear and ordinary apprehension; yet to read music off at sight is unfortunately a rare accomplishment.

The history of musical notation is curious; the Greeks had no less than 1,020 characters to represent their notes. The Romans—if Boethius is credible—seem to have used 15, the letters from A to P. The Welsh had also a notation peculiar to themselves, which seems to have had some sort of an affinity with the old tablature of the lute: it was a letter-notation, of which some

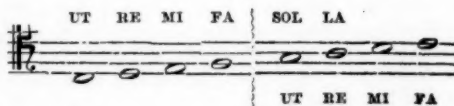
*Dryden's "Ode on St. Cecilia's Day."

examples are noticed by Burney. The Greeks system of tetrachords, or little scales of four notes each (irregular, and sometimes overlapping), had no justification, that we can discover, and if Gregory had done nothing else but to discard it and substitute that of the octave, founded on nature and common sense, he would be entitled to our gratitude. But he did more, he also named the notes after the first seven letters of the alphabet, and invented a notation (the "neumata," or "nota romana"), which at least aimed at describing the rising and falling of the voice. This, however, which consisted only of point strokes, and curved lines, was necessarily very imperfect; and John Cotton—a monk of Triers, and the most famed commentator upon the works of Guido—wittily says of it, that the "same marks which Master Trudo sang as thirds, were sung as fourths by Master Albinus; while in similar places Master Salomo declared that fifths were meant!" By and by, however, a line was added, by which the marks were somewhat defined, and then a second line for the same purpose; of these, Hucbald, a Flemish monk of the tenth century, gets the credit. Then came Guido, a Benedictine monk of Arezzo (the ancient Arretium), who tells us that in his day, to learn the canto fermo, or plainsong of the church, took a student ten years! He added two more lines to the two already in use, so that each "neuma" received its due place on the staff, and all ambiguity was avoided. But people also sang by ear in those days; and Guido, finding one popular hymn extant, of which each strain began upon a note higher than the preceding, at once adopted its commencing syllables, and making his scholars learn them off by heart, he called the six notes of the scale after them:—



Although this little anecdote has been told by everybody, so that we are all but sick of it, yet from the notes of the hymn being rarely given,*

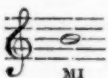
Guido's reason for choosing it does not plainly appear. Writers are merely content with copying the story one from another, and it was but the other day that I read in a pamphlet by a musical curate, that Guido had only selected the Hymn of St. John because it gave him all the vowel sounds. The hymn having but six syllables, regarded from Guido's standpoint, he was obliged to look upon the octave as composed of two tetrachords, the hexachord overlapping the under one, so:—



The system of Guido and his memory-helping syllables, derived, as we have seen, by chance from the old hymn to St. John, prevailed in all parts of Europe for six centuries. *Ut*, however, was always the key-note; the plan of fixing immovably on C the *Ut* (and the *Do*, which for euphony's sake was substituted for it) is comparatively modern. And here I would refer to the Yorkshire system, which adopted the syllables of Guido, adding *Si* for the seventh of the scale. *Do* was always the key-note, and was not (as in the Wilhem system, adopted by the British Government), confined to C, and made a sign of absolute pitch. Under this system, many generations of sight-singers were trained, and the Yorkshire choristers became famous. Sharpened notes were thus changed; *Fa* sharp was made *Fi* (pronounced *Fee*); *Fa* flat became *Fu* (pronounced *Foo*). When a natural acted by lowering (as in sharp keys), it was also expressed by *oo*, and when (as in flat keys) it raised a note, it was treated like a sharp, *ee*. Anciently there was in England, and especially in Lancashire) famed for its chorus singing), yet another plan. Adopting the view taken in later times by Logier, that the rising scale of nature (1) consisted firstly of three sounds (2) then of three more, and (3) ultimately of a forcible return to the octave of the starting sound, they called the scale thus:—



* In May, 1881, when this Lecture was written, the assertion was justifiable, but in the *Musical Standard* for one of the summer numbers the notes of the hymn were given, although differing from the above version at the conclusion.

and the seventh sound was always  the

upper semitone, in short. Children were taught by rhymes to find this *Mi* as a certain guide to the key, which it surely was. Here is one of these rhymes, initiatory and encouraging:—

Yon soon will sing, if that your *Mi*.
You know its place where'er it be.

Another, to find the natural scale:—

If that no flat be set on B,
Then in that place standeth your *Mi*.

Another, to find the scale of F:—

But if your B alone is flat,
Then E is *Mi*, be sure of that.

To find that of B, two flats, the rhyme ran thus:—

If both be flat, your B and E,
Then A is *Mi*, here you may see.

And as modulation in those days rarely went beyond three flats, there was no need to go further than the following rhyme, which conducted the pupil to E flat:—

If all be flat, E, A, and B,
Then *Mi* alone doth stand on D.

(To be continued.)

A Music Electrograph.

By T. L. SOUTHGATE.

AN exhibit in the pianoforte section (*Gruppe 14*) which especially attracted my attention was No. 1472, *Elektro-chemischer Notenschreibapparat*. This is an electric apparatus attached to a pianoforte which writes down on a strip of paper anything played on the keyboard. It is the invention of Herr Joseph Fohr, *Telegraphen-Sekretär* of Stuttgart. The mode in which the apparatus works is as follows: to every key on the piano is attached an independent contact point, an insulated wire from which is carried to a small brass box placed on a stand just outside the instrument on the bass side. The contact points are attached to their respective keys, and run in a parallel line close behind the key-board rail. At a short distance from these points is a metal bar in direct connection with one of the poles of a galvanic battery. On striking a note, the key is depressed, and what electricians term a circuit is made; the inventor employs the galvanic current from this to colour or stain a band of specially prepared paper, which passes slowly through the box; to the styles in this box the

cable, containing as many wires as there are keys, is led. The band of paper is three inches wide; it is stored for use on a small drum, and is slowly unwound and passed through the apparatus by means of clockwork, which requires to be occasionally wound up, as in the well-known Morse recording telegraph or Wheatstone transmitter. The paper is ruled with the usual five treble and bass lines, four ledger lines being added above the treble stave, and three below the bass; these ledger lines are dotted, so that they are easily distinguished from the regular continuous lines of the stave. Of course these extra ledger lines are not sufficient to express the whole compass of the instrument, that is to say, the notes at top and bottom. The extreme octaves therefore are repeated, in the same way as we use the 8va., and the notes played in these ranges can be distinguished without difficulty. Immediately a white key is struck, a thick bluish-black line appears on the paper over the thin line (or in the blank space as the case may be) representing on the music staff the corresponding sound. But when a black note on the piano is struck, the sign indicating this appears in red and not in black. The principle of the Electrograph is somewhat analogous to that of the Bonelli or Bakewell Telegraph, but the production of the two colours is claimed by Herr Fohr as his own invention. It is certainly an important feature of the arrangement so far as musical notation is concerned. The length of the marks depends entirely upon the time the notes are held down; a semibreve, for instance appearing as a long streak, while a quaver would be but a dash, and a demisemiquaver a mere dot. The blank spaces represent the periods of silence, viz., the rests; thus marks are formed by the current, and spaces by the absence of the current.

By this apparatus of Herr Fohr we get, 1st, a pictorial view of the actual sounds heard; and 2nd the proportionate period of their duration. And this is really all that the musician needs. The Electrograph does not write down every little detail with the beauty and completeness of much of our modern printed music, but it sets down intelligibly the sounds played by the composer. By thus registering unerringly the ideas and effects which escape the memory almost as soon as conceived, we obtain a record on paper of what has been done; slightly altering the old aphorism, one may say, *Musica Scripta manet*. If the matter be worth preserving, it can be transcribed by the composer or amanuensis into the ordinary form for revision and publication; if on the contrary it presents nothing of special interest, the strip can be torn off and be consigned to the place where many of our published pieces ought to go

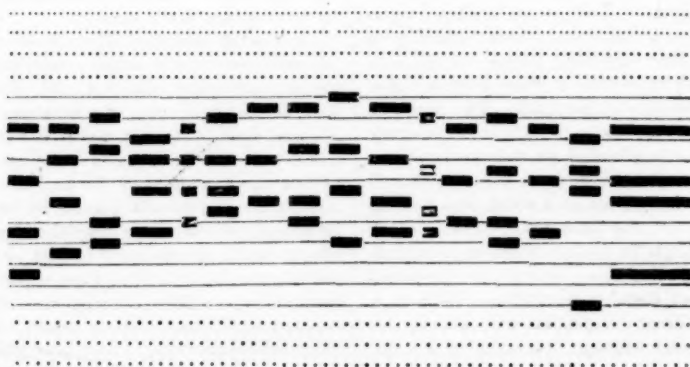
--the fire. An objection may be raised that this representation does not make any distinction between--say A sharp and B flat; and that F double sharp would appear on the paper as G natural; while E sharp would also be represented by F natural. However, we get the very key struck noted down, and as A sharp on the pianoforte also has to serve for B flat, these discrepancies are of no moment to the author. The object is to preserve and refresh his memory with what he has played; the laws of harmony, with which he must be acquainted, are the true guides as to the proper notation in which this musical short-hand should appear.

I put this piece of mechanism to every possible test. It wrote down close chords, chords with some notes held down and others moving, chromatic intervals, whether played as chords or arpeggios, rapid scales, tremolo passages, and finally a glissando from the top to the bottom of the instrument and back again, this latter came out as a series of dots in the form of a big letter V. And now for the translation, the intent of the whole affair. Just as I had completed my examination, a gentleman came up whose duty it was to exhibit the apparatus. At once I put on the desk a strip of something I had been playing and asked for a re-hearing. This was (I believe) faithfully, though slowly, done, the player saying he had only been a few days connected with the invention; however, no apology was at all necessary, he showed that with care and skill there was no difficulty in reproducing what had been played.

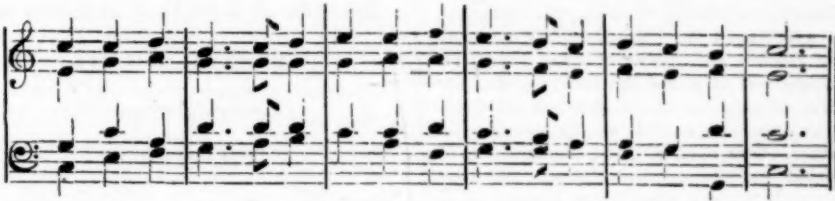
Here is a wood-cut shewing the appearance of the strip of paper operated on by the Electro-graph. It gives a representation of the first phrase of "God save the Queen," played in four parts in the key of C:--

The chief trouble which the musical short-hand gives one to transcribe into the ordinary notation is the difficulty experienced in determining where the several bars begin and end. But such was the condition of the barless music in the ancient Breviaries from which the old monks sang; however, they probably troubled themselves but little over the precise time-division of notes. Still there is a difficulty, and since I saw the apparatus Herr Fohr informs me that he has attached to it a pedal; the player can put this down with his foot at the beginning of the bars, each depression causing a distinctive mark to be made on the paper, corresponding to the bar line in ordinary notation. This improvement will certainly tend to facilitate the translation of the strip. Several claims have been made at various times as to the invention of machines for writing down on paper music played upon an instrument. Not one of these pieces of mechanism has, I believe, succeeded in doing this intelligibly and unerringly. By this clever combination of electricity and a chemically coloured stain, Herr Fohr has certainly attained the object, and he deserves all credit for his skill. The apparatus is by no means complicated or elaborate; the battery power will last a long time, and then may be renewed at a trifling expense. "The Notenschriebapparat" can be readily attached to any pianoforte; its total cost is under £20. It may be mentioned that a pianoforte with the apparatus may possibly be shewn at the forthcoming display of Electric Appliances at the Crystal Palace.—*Musical Standard*.

LETTER-NOTE SCHOOL MUSIC. A new selection of suitable music printed in Letter-note, in preparation, ready shortly.



For translation of this Diagram refer to next page.



Object and Origin of Music.

MUSIC may be defined as the art of producing emotions by the combination of sounds. It is not on the human species alone, that the power of this art is felt. The greater part of organized beings are more or less under its influence. The sense of hearing, on which it acts immediately, seems to be only its agent; its power is most developed on the nervous system; and hence the variety of its effects. The dog, the horse, the stag, the elephant, reptiles, and even insects, are sensible of the effects of music, but in different ways. In some, the sensation resembles a nervous agitation, so violent as to become painful; in others, pleasure is exhibited under different forms. The attention of all is fixed, as soon as the sounds are heard.

The phenomena produced by music in the human frame, are especially worthy of observation. In a given number of persons equally sensible to its tones, some remain unmoved by combinations of sounds which excite pleasure in others. A combination which does not move us at one moment, transports us with pleasure at another. Sometimes this pleasure is only a delicious sensation, to which we seem to yield ourselves passively; under other circumstances, the action of the heart becomes violent, and the whole vital system is agitated. The delicate constitution of females adapts them to experience more vivid sensations than men from the hearing of music; and it is in them that the action of this art carries the delirium of the senses to its greatest height.

But, if the taste for music is given to us by nature, education adds much to it, and may even create it. Hence it is, without doubt, that we see in the world men otherwise distinguished by the qualities of their minds, and by talents of another kind, who show not only indifference, but even aversion to this art. Some philosophers have thought that such persons were imperfectly or

badly organized; but it may be that their insensibility is merely a result of the long inertness of nerves unaccustomed to musical sounds.

The action of music upon the physical organs, and upon the moral faculties, has given rise to the idea of employing it as a means of cure, not only in mental affections, but even in certain diseases in which the physical organization alone seems to be attacked. Many physicians have made interesting researches on this subject; which, however, are defective in philosophical spirit. The number of works in which they have recorded them is very considerable, and the facts stated have something in them so improbable, that they need all the authority of the names of their authors in order to be believed.

Notwithstanding its capacity, the human mind is so limited, that the idea of affinity cannot be attained without effort. We wish to find the origin of everything; and, to common minds, music seems to require a beginning, like other branches of knowledge. Neither the book of Genesis nor the poets of antiquity mention the inventors of this art, but only the names of those who made the first instruments—Tubal, Mercury, Apollo, and others. It will readily be supposed that I believe the book of Genesis on this point, as well as on others of more importance; but this is not now the question. As to the origin of music, every one has his own ideas; but the opinion which traces it to the singing of birds is most common. It must be confessed that this is an odd idea, and it implies a strange opinion of man, to suppose that he finds one of his most delightful pleasures in the imitation of the language of animals. No, no, it is not so. Man sings, as he speaks, moves, and sleeps; in consequence of his organization, and the constitution of his mind. This is so true, that nations the most savage, and most completely insulated in their situation, have been found to possess some kind of music, even where the severity of the climate would scarcely permit birds to live or to sing. Music, in its origin, is composed only of cries of joy or expressions of pain: as men become civilized, their singing improves; and that which

at first was only the accent of passion, becomes at last the result of study and of art. There is a wide interval, no doubt, between the indistinct sounds which come from the throat of a woman of Nova Zembla, and the warblings of a Malibran or Sontag; but it is not the less true that the delightful singing of the latter has its foundation in something as rude as the croaking of the former. Still it is of little consequence to know what was the origin of music; all that interests us is to know what it has become, since it deserved the name of an art; to prepare ourselves to receive all the agreeable impressions it can make; and so to increase its effect as much as possible. This it is which we should examine and study.

By what means does music act upon organised beings? This is a question often repeated under different forms, and the solution of which includes the whole mechanism of the art. In general, without entering into details, every one gives an answer according to his own taste, and says that it is melody, or harmony, or the union of the two, but without explaining, and, perhaps, without knowing exactly, what melody or harmony is. But it is to be observed that music possesses a third means of producing effect, which has not been regarded; that is, accent, the presence or absence of which is the reason that the same melody or harmony does or does not produce an effect.—*Fetis*.

Royal College of Music.

A meeting, preliminary to the large meeting held at St. James's Palace on February, 28th., in connection with the proposed Royal College of Music, was held at Marlborough House on February 23rd, and was attended by the Lord Mayor and other notables.

The Prince of Wales explained the object which he had in view with reference to the national movement for the advancement of musical education throughout the Empire, expressing a hope that he might have the support of the City of London and of the City guilds in the same manner as had been so generously afforded in the cause of technical education. After which the Lord Mayor and Sir Sydney Waterlow suggested a course of proceeding by which they had every reason to believe that the Corporation and City Companies would take into favourable consideration the wishes of his Royal Highness in this matter, and without pledging themselves for the Corporation or for the City Companies, they felt confident that his Royal Highness's appeal for support would receive special attention.—*D.T.*

Harmony as it ought to be understood.

By JAMES M'HARDY.

(Continued from page 10.)

CHAPTER V.

THAT the student may have a clear understanding of intervals, the following system is offered for his study:—



At A, we have the series of Partial with which the student is already familiar. The B flat marked * is not in tune with any other note of our scale, although I feel convinced that it is the natural seventh of the descending scale, which frequently occurs in Irish melodies. At J* it is unchanged, at K† it is changed for the purpose of showing how the intervals may be logically considered as derived from the harmonic series of Partial. A glance at the illustration will show that the intervals occur in the harmonic series in the exact order of their perfection: thus the octave, B, is first, then the fifth, fourth and major and minor thirds, the major and minor sixths, and if we temper the B flat we obtain the minor seventh and major second. B, C, and D may be called perfect consonances, because of the agreement of their Partial, (*which the student should observe practically by analysis*): E, F, G and H may be called imperfect consonances because

of the amount of discord they contain. I is the mildest of discords, and K partakes of the same character but is a degree more discordant.

Now if the student will remember that any interval contained in the system becomes *Augmented* when widened by half a tone, and *Diminished* when similarly narrowed, he will save himself much trouble. *In short, greater than perfect or major (literally greater) is Augmented; less than perfect or minor (literally less) is Diminished.

I now subjoin a Diagram in the tempered system of intervals which the student should copy, and transpose in notation, until he can think of any of them in any key.

That which is left out in this Diagram need not concern us at present: such an interval as the Diminished Seventh will have to be treated afterwards so that there is no danger of its escaping notice.

* In many works on harmony the compilers try to invent new expressions, or have not the inclination to give up what is ridiculous. For example, I would ask: if an interval be *Superfluous*, what is the use of it?

(To be continued.)

MONTHLY NOTES.

IT is thought that in all probability the Prince of Wales will be present at this year's Welsh Eisteddfod meetings at Denbigh, not as a direct participator in the proceedings, but as the visiting guest of Sir Watkin William Wynn, M.P., one of the presidents of the Eisteddfod.

It is said that a marked improvement has been noticed in the acoustic properties of the Grand Opera House, Paris, since the introduction of the electric light. A layer of heated gases acts as a screen for sound, hence the volumes of hot fumes arising from the old gas foot-lights obstructed and marred, to some extent, the voices of the singers. With the electric light, inclosed in air-tight bulbs, no fumes can be emitted, and very little heat given out. Hence, its benefits to the ear as well as to the eye.—*Frank Leslie's Magazine*.

A REMINISCENCE.—When Verdi, with his wife, and Signora Stoltz, lately visited the

Musical Exhibition at the Milan Conservatory, he met Philip Herz, formerly celebrated as a pianist, and now well known as a pianoforte maker. Sitting down at one of the instruments, Verdi played a few bars. "Do you know that?" he inquired, turning to Herz. "I should think I did," replied the latter, with a smile. "It is the beginning of one of my youthful misdeeds, the *Capriccio in A*." "I played it," said Verdi, "some thirty-five or thirty-six years ago, in this very room, when I wanted to enter the Conservatory, and I played it so well, it seems, that I was unanimously rejected."—*Musical World*.

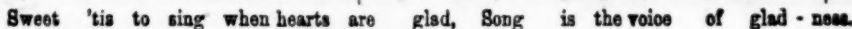
A statue of Bellini, and another of Verdi, have been inaugurated at Milan. A committee telegraphed to Verdi, who is in Busseto, his native place near Parma, informing him of the applause with which the honour to the "illustrious dead and illustrious living" was received. A telegram of thanks from the veteran composer was despatched in reply, and also one from the town council of Busseto, who expressed themselves grateful for the patriotic demonstration of the city of Milan with regard to their illustrious fellow-citizen.

Miss Mertons, a young English artist, after one year's study at the Milan Conservatoire, has gained the "Premio d'onore" and silver medal for singing and general musical knowledge.

At a concert given at Manchester an unusual incident occurred. Several of the singers, having failed to appear in time, the audience vigorously expressed their displeasure, and, at the suggestion of the conductor, determined to dispense with the absentees. One of the culprits subsequently appeared, and attempted to make a speech, but was hissed off the platform. The conductor acknowledged the sympathy shown him in the difficulty in which he had been placed, and announced his intention to give half the amount of the salaries of the absent vocalists to the funds of a local charity.

The *Graphic* says that Mrs. Benton, the daughter of Joseph Bonaparte, once King of Spain, is now teaching music at Watertown, New York.

A report circulated that Marie Taglioni, the once celebrated opera-dancer, is dead, is contradicted, the demise of a relative having been the cause of the mistake.



CONNECTED WITH

A Graduated Course of Elementary Instruction in Singing, by David Colville and George Bentley. In this course the sol-fa letters are gradually withdrawn. Price in cloth, gilt lettered, 1s. 6d., in wrapper, 1s.

The Pupil's Handbook. Containing the Songs, Exercises and Diagrams in the above course, published separately. In two parts, price 3d. each.

The Letter-note Singing Method, Elementary Division. A course of elementary instruction in singing, by David Colville: in this course the notes are lettered throughout. Price in cloth, gilt lettered, 1s.6d., in wrapper, 1s.

The Choral Guide. Containing the Songs, Exercises and Diagrams in the above course, published separately. In two parts, price 3d. each.

The Junior Course. A course of elementary practice in singing, by David Colville. Arranged for two trebles with *alto*, bass, and suitable for schools or junior classes. In penny numbers.

The Choral Primer. A course of elementary training by David Colville. In this course the notes are lettered throughout. Price sixpence, in wrapper or in penny numbers.

The Elementary Singing Master. A course of elementary training by David Colville. In this course the sol-fa letters are gradually withdrawn. Price in cloth, gilt lettered, 1s. 6d., in wrapper, 1s.

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The Choral School. In fourpenny parts, each containing five or six numbers of Choral Harmony, classified according to the order of their difficulty. **INTERMEDIATE,** Parts IV., V., XIII. and XIV.; **ADVANCED,** Parts VI., VIII., XVI., XVII. and XIX.; **UPPER,** Parts XI., XII., XV., XVIII. and XX.

First Steps in Musical Composition. Now appearing in THE QUAVER.

Twelve Reasons for Learning to Sing at Sight. A leaflet for gratuitous distribution, price 6d. per hundred, or 1d. per dozen.

Pupil's Certificates of Proficiency. All teachers of the Letter-note Method are urged to use the certificate in their classes as a test and stimulus: blank certificates, 10d. per dozen, post free. Choral Harmony No. 163 contains the Examination Paper for the Elementary Certificate.

Charts and Diagrams. Printed on cardboard, one penny each : 1, The Scale, with the tonality of the sounds; 2, Time Table and Time Names; 3, Modulation Table; 4, The Minor Mode, with the tonality of the sounds.

Wall Sheets, containing a diagram of the Scale. *In preparation.*

Intonators. 3s.6d. and upwards. A musical instrument, and pattern of tune for teacher or pupil.

The Transposition Index. A card with a movable index, useful for the purpose of explaining the theory of keys, transposition, modulation, &c. Price 6d.

Training Books for use in connection with any method of instruction. Colville's "Elementary Course," 1 price in cloth, 1s. 3d.; in wrapper, two parts 4d. each. "Elementary Practice," same prices.

The Quaver, with which is published CHORAL HARMONY, a monthly musical journal, price one penny, including from four to eight pages of part-music.

Choral Harmony, a collection of part-music, in penny numbers, of which about 150 are at present issued. Each number contains from four to eight pages, printed either in letter-note or in ordinary notation. Lists of contents on application.

Choral Harmony in Shilling Parts. Part I. contains Nos. 1 to 16 ; Part II., Nos. 17 to 34 ; Part III., Nos. 35 to 50.

Choral Harmony in Volumes. Vol. I., containing Nos. 1 to 50, and Vol. II., containing Nos. 51 to 100, bound in cloth, price 4s. each.

The Letter-note Vocalist. Full music size, price 3d. per number, containing Songs, Duets, Trios, etc., printed in letter-note.

Easy Cantatas, etc. Dawn of Spring, price 4d. : Advent of Flora, 6d. : Harvest Home, 6d. : Pilgrims of Ocean (*printed in letter-note*), 4d.

The Treasury Hymnal. Sacred Songs arranged for four voices with accompaniment, and printed in letter-note. Bound in cloth, price 2s. 6d., also in penny numbers.

The Children's Harmonist. Sacred and secular Songs, arranged for treble and alto with *ad. lib.* bass. Printed in letter-note. Bound in cloth. 15.6d., also in penny numbers.

Locke's "Macbeth" Music. All the choruses usually performed, in vocal score, price one penny, in *Choral Harmony* No. 52.

For Christmas and New Year. Choral Harmony, Nos. 7, 11, 7 197, 126, 127, 128, 135, 148, 156, 157, 162, 174, etc.

London: F. Pitman, 20, Paternoster Row. Edinburgh: Johnstone, Hunter & Co.



I believe I was one of the very first teachers to take up the Letter-note method in the country, and certainly can claim to be the first to teach the system in the Midlands; and now, after 20 years' experience, am able to say I am more than ever convinced that it is by far the best method of teaching to sing at sight. It embodies all the best points of the Sol-fa method, and from the earliest stages pupils are accustomed to sing from the universal notation.

Erdington, Birmingham, May 21st, 1880.

THOMAS G. LOCKER,

*Conductor of Perry Barr Choral Society, Sutton Coldfield Philharmonic Society
Campbell Amateur Musical Society, Birmingham Musical Union, etc.*

I have much pleasure in stating that I have used the Letter-note method for 10 years in Schools and Collegiate Seminaries, giving an average of 20 lessons per week, and after trying most other systems I am quite convinced the Letter-note is decidedly the best. The text-books are systematic and thorough; my pupils are very much interested in their lessons, make rapid progress, and soon learn to sing at sight from the established Notation. I have a large number of letters from Principals of Schools, expressing themselves highly pleased with the Letter-note method.

The Park, Tottenham, London, Nov. 2nd, 1880.

JOHN ADLEY.

I cordially welcome any measures that may facilitate the reading of Choral Music by the masses, and am of opinion that the Letter-note method is well calculated to that end. It combines the principles of the ordinary Tonic Sol-fa system with those of the Staff notation, and disposes of some of the objections which have been urged against the former.

London, Nov. 6th, 1880.

CHARLES E. STEPHENS, *Hon. Mem. R.A.M.*

With pleasure I testify that the specimens of the Letter-note method obligingly forwarded are clear, practical and useful. The method has too a special value, as standing in an explanatory attitude between the Stave notation and Tonic Sol-fa method, and so being of assistance to students of either principle.

London, Nov. 10th, 1880.

E. H. TURPIN,

*Hon. Sec. and Member of Board of Examiners, College of Organists,
Examiner, College of Preceptors; etc.*

I am sure your system is an additional facility to the teaching of sight-singing.

London, Nov. 17th, 1880.

EDWIN M. LOTT,

Visiting Examiner, International College of Music, London.

I am happy to say I think the Letter-note system is likely to be of great benefit to the Choral Societies and Classes in which I am introducing it. I can give no better testimonial than the fact of my having adopted it everywhere.

Dollar, Dec. 15th, 1880.

JAMES M'HARDY.

I have much pleasure in stating that the Letter-note method has been adopted by a Class in Birmingham of nearly 200 members, of which I am the Teacher, and I consider the method excellent.

Birmingham, Dec. 16th, 1880.

ALFRED R. GAUL, *Mus. Bac. Cantab.,*

Professor of Harmony and Singing at the Midland Institute.

Your system, I feel quite sure, is an admirable one.

Birmingham, January 3rd, 1881.

C. SWINNERTON HEAP, *Mus. Doc. Cantab.,*

*Conductor of the Birmingham, Stoke-on-Trent,
Walsall, Stafford, and Stone Philharmonic Societies.*

The undermentioned gentlemen have kindly signified their approval of the method in the following terms:—

"We are quite of opinion that the Letter-note Method is well calculated to produce good results in training to sing at sight."

W. S. BAMBRIDGE, Esq., *Mus. Bac. Oxon., Professor of Music at Marlborough College.*

EDMUND T. CHIPP, Esq., *Mus. Doc. Cantab., Organist of Ely Cathedral.*

SIR GEORGE J. ELVEY, *Mus. Doc. Oxon., Organist of Her Majesty's Chapel, Windsor.*

WILLIAM LEMARE, Esq., *Organist and Director of the Choir of St. Mary, Newington, and Conductor of the Brixton Choral Society, London.*

REV. SIR F. A. G. OUSELEY, Bart., *Mus. Doc. Oxon., Professor of Music at Oxford University.*

BRINLEY RICHARDS, Esq., *M.R.A.M., London.*

J. GORDON SAUNDERS, Esq., *Mus. Doc. Oxon., Professor of Harmony at Trinity College, London.*

GEORGE SHINN, Esq., *Mus. Bac. Cantab., Organist and Choirmaster of Brixton Church, London.*

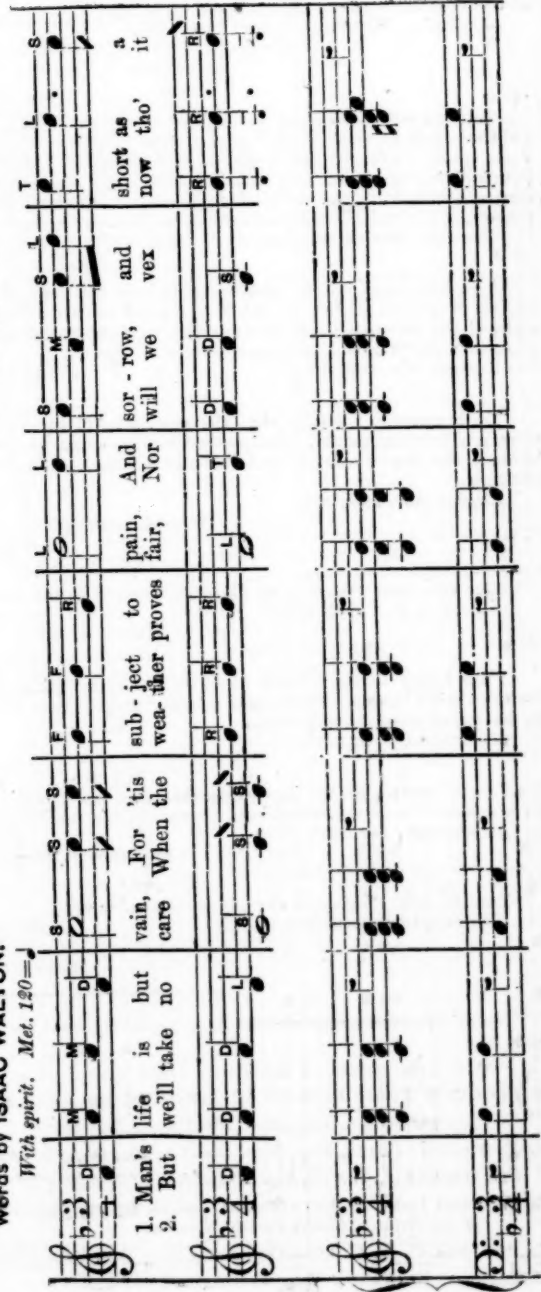
HUMPHREY J. STARK, Esq., *Mus. Bac. Oxon., Professor of Counterpoint at Trinity College, London.*

SIR ROBERT STEWART, *Mus. Doc., University Professor of Music at Dublin.*

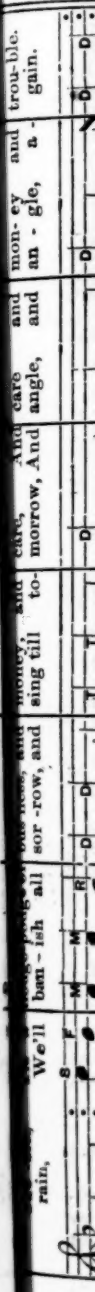
WAGGLERS' QUET.

Words by ISAAC WALTON.
With spirit. Met. 120=♩

Music by HENRY LAWES. 1662.



1. Man's life is but vain, For 'tis care When the sub-ject to pain, And sor-row, and short as a it
 2. But we'll take no care When the weather proves fair, Nor will we vex now tho' it

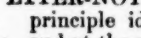


rain, We'll ban-ish all sor-row, and money, and care, And care and mon-ey and trou-ble.
 rain, We'll ban-ish all sor-row, and sing till to-morrow, And an-gie, a gain.

rain, We'll ban-ish all sor-row, and sing till to-morrow, And care and mon-ey and trou-ble, an-gie, and a-gain.

London: F. Pitman, 20, Paternoster Row. F.E.

THE LETTER-NOTE METHOD.



LETTER-NOTE appends to the ordinary staff notation the sol-fa initials, on a principle identical with that adopted in former years by Waite's figure method, and at the present time by the Tonic Sol-fa and Chev  methods. Experience has shown that as sight-singing pupils have to undergo two distinct processes—1st, that of cultivating the faculty of tune, and training the ear to recognise the tonality of the sounds; and 2nd, of acquiring a practical acquaintance with the symbols and characters used in musical notation—it is expedient to give the learner some educational aid in acquiring the former while the latter is being studied. Accordingly most of the methods in use at the present time either discard the staff altogether, or else add thereto during the earlier stages certain contrivances for the help of the pupil; the latter is the plan adopted and advocated by Letter-note.

The advantages claimed for Letter-note are, that the power of reading music thus printed is acquired by young pupils quite as easily as either of the new notations; and, once this degree of proficiency is attained, a very slight effort is needed in order to dispense with the aid of the sol-fa initials—so slight, in fact, that young persons often accomplish it of their own accord, without help from their teacher. Further, the notation learned first is that which is likely to remain most familiar and easy, simply because it is learned first; and Letter-note secures the advantage that the student uses the staff-notation from the very commencement of his reading lessons.

The following specimens will show the nature of Letter-note:—



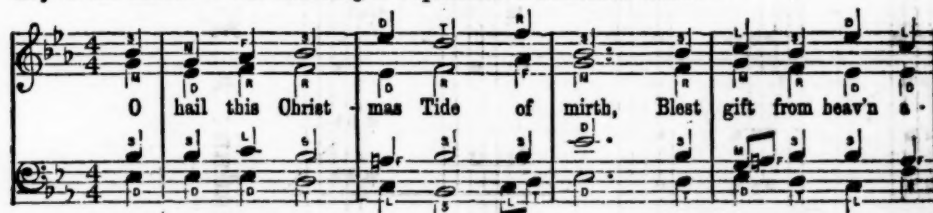
God save our gra-cious Queen, Long live our no-ble Queen, God save the



Queen. Send her vic - to - ri - ous, Hap - py and glo - ri - ous,

The above are the modes of printing adopted at the commencement, at which stage the pupil needs bold and legible symbols and initial letters.

After progress has been made, when the reader is able to depend more upon the notes and uses the letter only when he is in doubt, it is found possible to reduce the size of type, and also to print the music in condensed score, without inconvenience through the multiplicity of signs—an arrangement which renders Letter-note music "as cheap as the cheapest, and as easy as the easiest." The following is a specimen of condensed score:—



These advantages, together with a very careful graduation of the lessons, will, it is hoped, render the elementary text-books useful to all engaged in the work of music-teaching. At present these training-books are well and favourably known in many of the better class seminaries of the Metropolis; the method is also extensively used in evening classes at Birmingham and other large towns.

For the guidance of teachers in making their selections, it is expedient to explain that Letter-note works adopt two distinct methods of teaching, and may be classified thus:—

The Letter-note Singing Method and Choral Guide } In these works every note through-
The Junior Course } out carries its sol-fa initial, and they
The Choral Primer } can be used by the very youngest
The Penny Educators } pupil.

The Graduated Course and Pupil's Handbook } The Sol-fa initials are here gradually
The Elementary Singing Master and Elementary } withdrawn, and these books can be used
Singing School } to best advantage by senior scholars or
adults.

London: F. Pitman, 20, Paternoster Row. Edinburgh: Johnstone, Hunter & Co.